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AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.
Published Weekly from Oct. 15 to June 1 inclusive,
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.
15-17 East 40th Street.
Tel. 7180 Murray Hill.
JAMES B. TOWNSEND, President and Treasurer,
15-17 East 40th Street.
REGINALD TOWNSEND, Secretary,
15-17 East 40th Street.

SUBSCRIPTION RATES,	
YEAR, IN ADVANCE	\$2.00
Canada (postage extra)	.50
Foreign Countries	2.75
Single Copies	.10

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When a change of address is requested, both the new and old address should be given. Two weeks' notice is required for changing an address.

DISCONTINUANCES.

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LONDON—17 Old Burlington St.
PARIS—19 Rue Caumartin.
CHICAGO—Thurber Gallery.
BOSTON—Copley Plaza Hotel Newsstand.

WHERE ART NEWS MAY BE OBTAINED IN NEW YORK.

Brentano's, Fifth Ave. and 27th St.
William R. Jenkins, 851 Sixth Ave.
Powell's Art Gallery, 983 Sixth Ave.
R. W. Crothers, 122 East 19th St.
(Irving Place)
A. Kassof, 3 Greenwich Ave.
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WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

LONDON.
American Express Co. Haymarket
Art News Office 17 Old Burlington St., W.
PARIS.
Brooklyn Daily Eagle 53 Rue Cambon
Morgan, Harjes & Cie 31 Boul. Haussmann
American Express Co. 11 Rue Scribe
Munroe et Cie 7 Rue Scribe
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SPECIAL ANNOUNCEMENT
SUMMER ISSUES.

The AMERICAN ART NEWS will, as usual during the summer, appear monthly until Saturday, October 14 next, when the weekly issues will be resumed, and a new volume will begin.

The remaining regular summer monthly issue will be published on Saturday, Sept. 16.

THE JULY BURLINGTON.

Bramantino's "The Adoration of the Magi," part of the Layard bequest to the National Gallery, is reproduced as a frontispiece, in the July number of the Burlington Magazine. The text is by Tancred Borenius. O. C. Gangoly treats of "Southern Indian Lamps" and Lionel Cust tells of a "Portrait of Mary, Queen of Scots," recently acquired by the Natl. Portrait Gallery. H. Clifford Smith describes, "An Italian Lacquered Table of the XVII Century" and Robert Ross tells of the volume from the Oxford University Press, reproducing the frescoes at Ajanta in India. Mr. Borenius reviews the fourth part of the 7 volume of Prof. Venturi's great work on Italian painting. Archibald G. B. Russell, Croix Rouge, treats of the exhibition of Heraldry at the Burlington Fine Arts Club and E. W. Tristram writes of "Kitcheners and the Victoria and Albert Museum." "The Charing Cross Bridge" is by D. S. MacColl. The Burlington may be had of the American agent, James B. Townsend, 15 E. 40 St.

MORGAN ART APPRAISEMENT.

We give all possible space in this issue to the story of the appraisal of the art collections of the late J. Pierpont Morgan, which has finally been given out by the State officials, with the valuations, in most instances, of the individual items in the vast and varied assemblage of art works which make up the entire collection—save those of the Oriental porcelains, sold last winter to Duveen Brothers.

The story was published in full detail in the N. Y. Times, with its accustomed enterprise on July 29 last, after our July issue had been published, and for some of the information given by the Times we are indebted, and herewith make our acknowledgments.

But a great daily such as the Times, with the necessary haste of preparation and the natural lack of knowledge of subeditors and reporters of a somewhat technical subject, cannot give the intelligent art reader and lover the more clear, correct and consistent story and the carefully edited lists of objects, as an art publication, with its special knowledge and sources of information. And so we trust our story and lists will be found valuable as information and as a record of the appraisals of the art treasures of the foremost of modern art collectors.

There will undoubtedly be much surprise felt and expressed at both the totals and individual valuations placed upon the Morgan art treasures by the several appraisers, and much questioning, both of their knowledge of the subjects they were individually given to pass upon, and of the commercial and art values they have placed upon the objects they appraised. It must be remembered that some of the appraisals were made nearly two years ago, and others sometime ago, and that there have been sensational events deeply affecting art values and which in several instances have lowered and in others raised prices since these were made. It must also be remembered that Mr. Morgan as a collector of world-wide fame, despite his own knowledge and taste, which were rarely good in a man whose life had been largely devoted to business affairs until his last years, had acquired such fame as a collector of vast wealth that, even with his judgment and knowledge, and the advice of such expert and faithful friends as M. Jacques Seligmann and others, was not infrequently induced to pay higher sums for his treasures than would have been asked or expected from the ordinary collector, and that, spurred by the allurements of collecting, he would frequently, of his own volition and dislike of bargaining, especially when an object attracted him, pay higher than had he been willing to wait.

The fact that there is little that could be called spurious and, save in the miniatures, little that can be called wrongly attributed, in his collections, is more surprising than the undoubtedly too high and exorbitant figures that he gave or was induced to give for some objects, and which, when carefully and honestly appraised from the

strict commercial viewpoint, largely reduce, in some cases, the anticipated values of his possessions.

And Mr. Morgan ignored also the commercial side of collecting. He did not buy to sell at a profit, but for his own pleasure, and despite the recent sale of some of his art properties, undoubtedly with the idea of leaving his possessions to the Metropolitan Museum, whose inspiration and upbuilder, as well as whose President he was for years. He had the pride of possession and was spurred on by rivalry at times, no doubt, but differing from the majority of his American art collecting contemporaries, he collected for his own pleasure and education and made his collecting his chief recreation and hobby. "We shall not look upon his like again."

The figures published by the N. Y. papers, and which we republish in this issue, of the fees allowed by Surrogate Fowler, and presumably paid, to the several appraisers must be taken with a grain of salt, without reflection on the newspapers. There is a story, both art and political, regarding the appointment of these appraisers and the arrangement of their fees, and which will be published some day, to the surprise of the community. Suffice it to say that the appraisers themselves, on the whole, performed their arduous task with care and honesty.

NEW SUN LIKES ART NEWS.

The writer on art topics for the New York Sun, which has lately changed ownership and management, and who, we understand, has been taken from the Musical and Dramatic desk during the dull summer season and placed in charge of that of the regular art writer for the Sun, now on vacation, has paid, in a way, the AMERICAN ART NEWS a compliment by filling about half the space of the page which we assume he is directed to occupy with art news and criticism, in the Sun of Sunday, August 6 last, with news of the summer art exhibitions at Newport and elsewhere, which would appear to have been transferred almost bodily, even if paraphrased here and there, from the July issue of this journal.

But the action of "Mr. Munsey's young man" is a doubtful compliment, inasmuch as he failed to give a word or line of credit to the AMERICAN ART NEWS for its energy in collecting the above mentioned and other news of interest to the art world that the Sunday Sun published, and especially for its foresight in providing material in a dull midsummer week for art writers short of material, and forced to fill a certain space to secure a needed roll at the next payday to provide cooling beach breezes or other summer delights.

We wonder if the new owner of the Sun approves or likes this sort of thing. A similar proceeding on the part of an art writer for the N. Y. Herald a short time ago, when called to the attention of Mr. Bennett, then here, was promptly and editorially disapproved and apologized for by that gentleman in the Herald.

OBITUARY.

Henry B. Taylor.

Henry B. Taylor, for a time Secretary of the AMERICAN ART NEWS Co. died at his apartments in this city on August 10, aged 60, very suddenly. He was born in this city, and was a member of the N. Y. Stock Exchange, and later of the Consolidated Exchange for a number of years. Of recent years he had been connected with the Johns-Manville Co. He was one of the oldest members of the Calumet Club. He married a Miss Elizabeth Struthers, who survives him. Although not directly connected with the art world, he had many friends among art lovers, and was a man of rare taste and discernment. Blessed with a peculiarly sweet amiable and generous disposition, "Harry" Taylor had a host of friends, and the sorrow at his passing is heartfelt and sincere.

George R. Bruenech.

George Robert Bruenech, a watercolor painter, died in Toronto, Canada, July 22, at the age of 65. He was born at St. Malo, in France, where his father was British Consul. He studied under Murchiani, Paul Rossert and at the Colarossi Academy in Paris. In 1872 he went to Canada, entered the civil service and for 20 years was a member of the Royal Canadian Academy. Mr. Bruenech's work attracted much attention from the Princess Louise when she was in Canada. It also received favorable recognition from the royal families of Sweden and Norway, his picture of the "Midnight Sun in Norway," hanging in the Royal Palace at Stockholm.

Lance Thackeray.

Lance Thackeray, writer, painter and illustrator, died at Brighton, England, Aug. 11. He gave exhibitions at the Leicester Galleries in London in 1908, at the Fine Art Society in 1910, and at the Walker Galleries in 1913. Mr. Thackeray, who resided for some time in Egypt, was the author of "The Light Side of Egypt" and "The People of Egypt." He was a member of the Arts and Savage Clubs of London and of the Turf Club of Cairo.

Cyrus C. Cuneo.

Cyrus Cincinnatto Cuneo, an American member of the Royal Institute of Oil Painters, died in London July 28. He was born in San Francisco of Italian parents and studied in Paris and under Whistler. He had much success as an illustrator and had exhibited portraits at the Royal Academy. He is represented in the Liverpool and other public galleries and was a member of the Langham Sketching Club.

Eben D. Jordan.

Eben D. Jordan, Boston merchant and patron of music and the fine arts, died Aug. 1 at his summer home at Manchester, Mass., at the age of 59. He established in Boston the Jordan Art Gallery and gave it works by Reynolds, Lawrence, Trumbull, Stuart, Couture, Decamps, Diaz and Leloir among others. Mr. Jordan had many works of art in his city and country homes. One of his most prized was a picture he purchased for \$1,000 from his savings when he was 16.

J. S. Crompton.

James Shaw Crompton, the Liverpool painter and illustrator, died in July. He exhibited at the Royal Academy and the New Gallery, but most of his work was for book illustration. He belonged to the Selborne Society and was a member of the Langham Sketching Club.

W. D. T. Travis.

W. D. T. Travis, said to be the last of the Civil War artists, died July 24 at Burlington, N. J., at the age of 77. During the war he drew for periodicals and later did a series of 35 views of the Army of the Cumberland. He lectured for several years and then established himself at Burlington, where he painted among other works "The March of Mortality," "Heavenward," and "Heralds of Calvary."

James G. Moulton.

James G. Moulton, formerly a member of the art firm of Moulton & Ricketts, died at his home in Chicago July 17, following an illness which began with the \$1,000,000 failure of the firm in 1914. A son, David Moulton of Chicago, and a brother, Frank Moulton of Boston, survive.

Mrs. Launt Thompson.

The death was announced on July 21, as having occurred at Florence, Italy, of Mrs. Maria Louisa Potter Thompson, widow of the distinguished American sculptor Launt Thompson, sister of the late Bishop Henry Codman Potter, and daughter of the late Bishop Alonzo Potter. Mrs. Thompson, who had resided in Italy some 40 years, became a Catholic in 1905. Her two daughters were educated in a French convent.